



**CONSIGNOR CANADIAN FINE ART  
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art  
November 18-25, 2015









**CONSIGNOR CANADIAN FINE ART**  
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## **FALL AUCTION OF IMPORTANT CANADIAN ART**

### **Online Auction**

All bidding takes place at [Consignor.ca](http://Consignor.ca)

#### **BIDDING OPEN:**

Wednesday, November 18th at 10:00 am EST to  
Wednesday, November 25th, 2015 beginning at **7:00 pm EST**

#### **ON VIEW:**

##### **November 2nd – 21st**

Monday to Friday: 9:00 am to 5:00 pm

Saturdays: 11:00 am to 5:00 pm

##### **November 22nd – 25th**

Sunday, November 22nd: 11:00 am to 5:00 pm

Monday, November 23rd – Wednesday, November 25th: 9:00 am to 5:00 pm

326 Dundas Street West  
(across the street from the Art Gallery of Ontario)  
Toronto, Ontario  
M5T 1G5

416-479-9703 / 1-866-931-8415 (toll free)  
[info@consignor.ca](mailto:info@consignor.ca)



## CONSIGNOR CANADIAN FINE ART

AUCTIONEERS & APPRAISERS

Consignor Canadian Fine Art presents a new partnership within the Canadian art industry. The venture bridges the services of the retail gallery and auction businesses in Canada with a team of industry professionals who specialize in consultation, valuation, and professional presentation of Canadian art and have unparalleled reputations in providing exceptional service to the specialized clientele. Mayberry Fine Art partner Ryan Mayberry and auction industry veterans Rob Cowley and Lydia Abbott act as the principals of Consignor Canadian Fine Art, a hybridized business born in response to the changing landscape of the Canadian art industry.

Apart from the sales of artwork through auction and private means, Consignor Canadian Fine Art also provides professional appraisal and consultation services, serving our clientele through a wide range of purposes, including insurance, probate, and donation.

Should you feel that our team can be of assistance, please contact us directly in order to receive further information regarding our services as well as confidential and complimentary consultations regarding your artwork, with no further obligation. We are delighted to be of service in our Toronto offices or through our regular travels across Canada.



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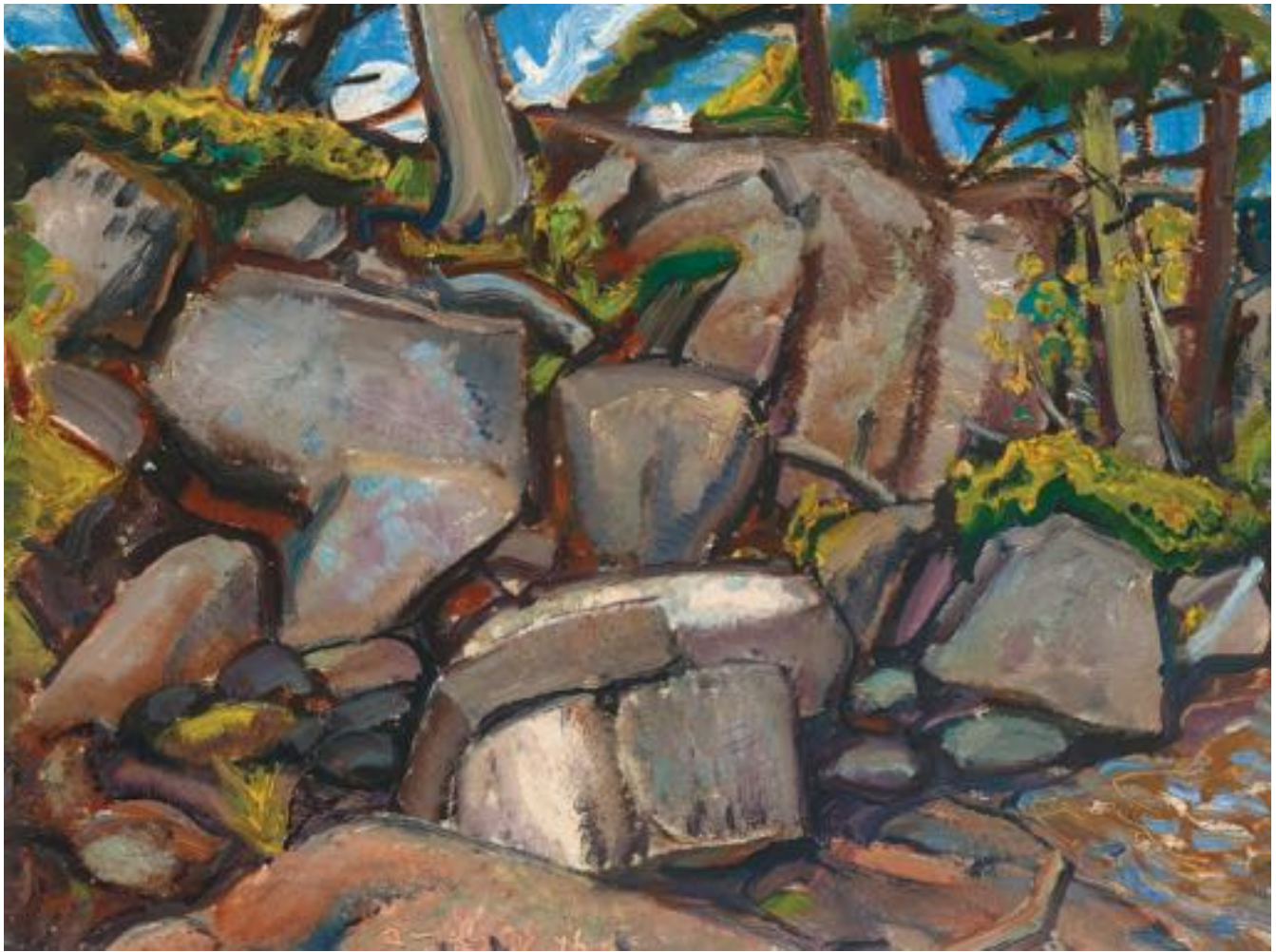
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1

# 1 ARTHUR LISMER

## *Tumbled Rocks, Georgian Bay*

oil on board

signed and dated 1946 lower centre; signed, titled and dated 1946 on a label on the reverse

12 ins x 16 ins; 30 cms x 40 cms

### **Provenance**

Canadian Fine Arts, Toronto  
Private Collection, Ontario

### **Literature**

Peter Mellen, *The Group of Seven*, Toronto/Montreal, 1981, pages 124, 128 and 134

One of the first and favourite sketching grounds for Lismer and the Group of Seven was Ontario's Georgian Bay. "Many of the island and headlands were nothing more than bare rocks with a few weather-beaten trees clinging to them... In this harsh terrain they could live up to their image as intrepid outdoorsmen, exploring the wild northland while braving the rigours of its climate." By 1946, Canada had a newfound sense of confidence because of the role it played in several significant victories during WWII. Lismer was an official wartime artist, and undoubtedly approached the rugged Canadian terrain with a reawakened perspective after the war.

In *Tumbled Rocks*, Lismer uses rich earthy tones with thickly layered paint to capture the ruggedness of the typical Georgian Bay landscape. While the rocks dominate the canvas, the shoreline is visible in the bottom right side of the painting and the deep blue skyline appears at the very top through the leaning trunks of trees. Moss and vegetation grow in tufts, patches and winding tendrils in the crevices between rocks and climbing the trees. Mellen writes that "Lismer's fascination with Georgian Bay goes back to his first visit... in 1913." The painter would return for years after to perfect his style, producing some of his most celebrated artworks.

\$20,000 – 30,000





2

## 2 JOHN WILLIAM BEATTY

### *Sunlit Houses*

oil on board  
faintly signed and dated 1908(?) lower left

10 ins x 13 ins; 25 cms x 32.5 cms

\$2,500 – 3,000

## 3 BERNICE FENWICK MARTIN

### *Buttermilk Falls, Burk's Falls, Ontario*

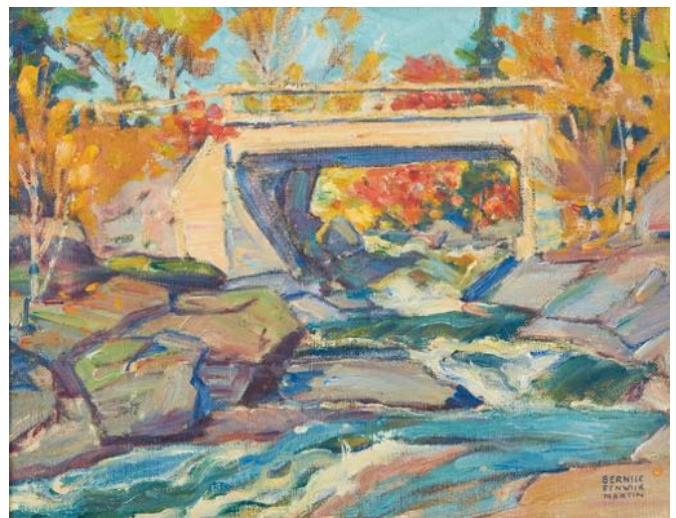
oil on canvas, laid down on board  
signed lower right; titled and dated circa 1932 on the reverse

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

#### Literature

Dorothy M. Farr, *J.W. Beatty: 1869-1941*, Agnes Etherington Art Centre, Kingston, 1981, page 80, plate 36 for a very similar composition by J.W. Beatty

Louis Gagliardi (Introduction), *A Celebration of the Art and Life of Bernice Fenwick Martin*, Canadian Heritage Art Company Inc., Kleinburg, 2010, pages viii & ix



3

Taught and mentored by celebrated landscape painter J.W. Beatty between 1929 and 1934, *Buttermilk Falls, Burk's Falls, Ontario* was painted during Martin's time under Beatty's guidance, the painting bearing striking resemblance to a canvas by her teacher (Beatty's *Burk's Falls Bridge* is now part of the collection of the Toronto Board of Education). A challenging and sometimes harsh instructor, Beatty held Martin in high regard, sharing personal stories with his student and inviting her to accompany him upon sketching trips and to social outings, where Martin was introduced to A.Y. Jackson and Frederick Banting, among many others.

\$1,500 – 2,000

4

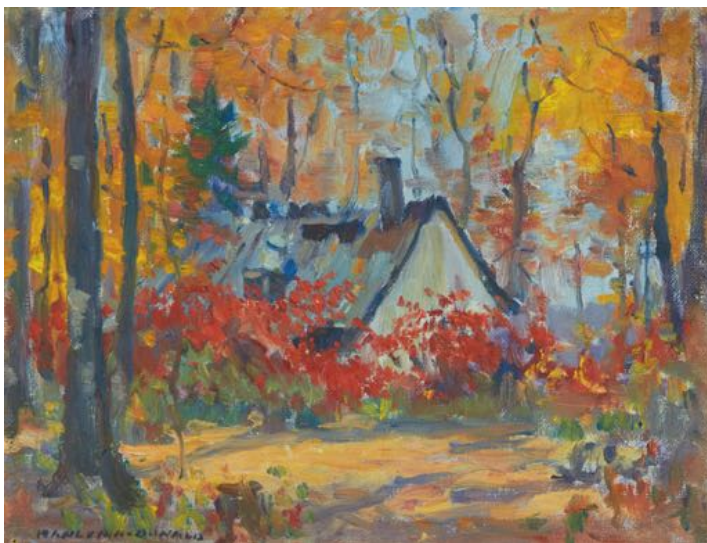
**MANLY EDWARD MACDONALD**

***Cottage in Autumn***

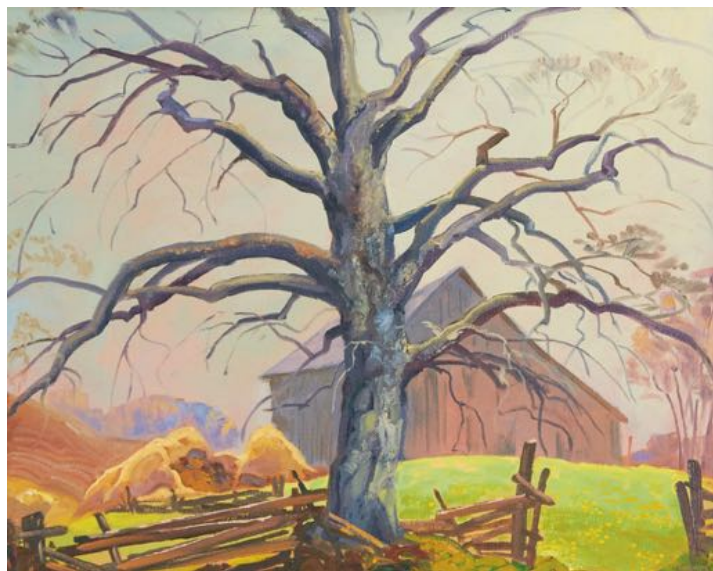
oil on canvas, laid down on board  
signed lower left

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

\$1,200 – 1,500



4



5

5

**JOACHIM GEORGE GAUTHIER**

***Old Beech Tree (Near King)***

oil on board  
signed lower right; titled on the artist's label on the  
reverse

16 ins x 20 ins; 40 cms x 50 cms

\$1,500 – 2,000

6

**DONALD MACKAY HOUSTOUN**

***Grand River, Fergus, Ontario***

oil and lucite on canvas  
signed lower right; signed and titled on the reverse

24 ins x 30 ins; 60 cms x 75 cms

\$1,500 – 2,000



6





7

**7**  
**JEAN PAUL RIOPELLE**

***Sans titre***

watercolour and ink  
signed and dated 1946 lower right

12 ins x 17.5 ins; 30 cms x 43.8 cms

\$15,000 – 20,000

**8**  
**ARMAND VAILLANCOURT**

***La Nuit***

bronze sculpture  
signed, titled, dated 1989 and numbered 1/1

17 ins x 16.5 ins x 2.75 ins; 42.5 cms x 41.3 cms x 6.9 cms

\$5,000 – 7,000



8





9

## 9 LEON BELLEFLEUR

### *Illumination*

oil on canvas  
signed and dated 1992 lower left; signed, titled and dated 1992 on the reverse

46 ins x 35 ins; 115 cms x 87.5 cms

### Literature

Guy Robert, *Bellefleur*, Ottawa, 1988, page 63

Leon Bellefleur enjoyed a continued period of creation and success during the late 1980s and early 1990s, the artist creating work through a multitude of media and exhibiting regularly in Quebec and Ontario. Guy Robert notes that the artist continued to possess a "childlike ability to wonder at life, a freshness of perspective with a thirst not only for discovering, but also for inventing the world." Providing parallels to the compositional elements of *Illumination*, Robert describes Bellefleur's oils as maintaining "the characteristic style he has used for thirty years: colours spread liberally with a spatula, with the refinement of rhythms and shades..." In the preface for the catalogue of a Toronto exhibition prepared in cooperation with Hamilton's Moore Gallery, poet Gilles Hénault "stressed the fluidity of the recent works giving 'the impression of a cosmogonic scene illuminating from the inside'."

\$15,000 – 18,000



10

**10**  
**WILLIAM KURELEK**

***Prairie Landscape***

mixed media on board  
signed with monogram lower right

8.25 ins x 13.75 ins; 20.6 cms x 34.4 cms

**Provenance**

Private Collection, Toronto

**Literature**

Joan Murray, *Kurelek's Vision of Canada*, The Robert McLaughlin Gallery, Oshawa, 1982, pages 14-15

Through his career and travels, William Kurelek depicted scenes from across the country, however the painter's most celebrated subjects are his representation of the Canadian prairies. *Prairie Landscape* exhibits Kurelek's skill in capturing not only the expansiveness of the western landscape, but also a sense of rhythmic movement through the scenery, the vegetation here bending slightly to the right throughout the composition while a large fluffy cloud is entering the scene from the left, beginning its traverse across the yellow sky. Joan Murray called this skill where "the whole pictorial surface is involved in writhing movement" a "quality inherent in Kurelek's work at its best." Murray notes that when the "musculature is anchored by firm composition, the results are fresh and grand," and that this quality of Kurelek's work was of interest to some of his fellow artists, including Ivan Eyre and Dennis Burton.

\$8,000 – 12,000



11

**11**  
**RONALD WILLIAM BOLT**

***Coley's Point North***

acrylic on canvas  
signed and dated 1972 lower right; signed and titled on the reverse

31 ins x 46.5 ins; 77.5 cms x 116.3 cms

\$2,000 – 3,000





12

## 12 WILLIAM KURELEK

### *To My Father's Village*

watercolour

signed with monogram and dated 1977 lower right;  
inscribed in Ukrainian lower centre

14 ins x 22.5 ins; 35 cms x 56.3 cms

#### Literature

William Kurelek, *To My Father's Village: The Last Days and Drawings*

of William Kurelek, Toronto, 1988, unpaginated, reproduced

William Kurelek and Margaret S. Engelhart, *They Sought a New*

*World: The story of European immigration to North America*,

Montreal, 1985, pages 31 and 43

Michael Ewanchuk, *William Kurelek: The Suffering Genius*, Steinbach,

Manitoba, 1996, pages 94-95

Kurelek avidly painted the immigrant story of Europeans in Canada, especially the immigrant experience on the prairies, but he also desired to visit his father's village in Ukraine. Kurelek's relationship with his father, Dmytro, was a complicated and sometimes conflicted one. Kurelek recalled: "When an immigrant's son was lucky enough to graduate from university, he entered a respectable profession like medicine or law or teaching. I opted for art studies and that was unforgivable. Eighteen years would pass before my father made his peace with me." Kurelek also recognized that while his father had been hard on him growing up, he set a good example with his determination and tireless work ethic. While not in the profession his father expected, Kurelek adopted his father's work ethic and busied himself as both a framer and artist through all hours of the day and night. Throughout his life, Dmytro displayed a "strong attachment for his native village, Borivtsi, and his Ukrainian traditions." By 1977, Kurelek had begun to view these aspects of his father's character as favourable, likely playing a role in William's final visit to his father's village during that year. During his travels, the painter performed an antic, "an obeisance, by falling face down into a furrow and explaining the incident as trying 'to get to his roots'." *To My Father's Village* is one of the drawings to emerge from this important personal journey.

\$10,000 -15,000



13

**13**  
**FRANK HANS JOHNSTON**

***Cool October***

oil on board  
signed lower left; signed and titled on the reverse

11.5 ins x 9.75 ins; 28.8 cms x 24.4 cms

**Literature**

Roger Burford Mason, *A Grand Eye For Glory: A Life of Franz Johnston*, Toronto, 1998, page 62

Following his departure from the Group of Seven, Franz Johnston's painting style became increasingly realistic, the artist's "search for the elusive beauty of light effects" becoming an identifiable talent associated with his reputation by the late 1920s. In a review for *Bridle and Golfer* magazine, W.G. Colgate noted that "essentially Mr. Johnston is a painter of light and more particularly of that clear, warm, mellow light that emanates from skies almost cloudless as on a Summer's day, or white hazy as in Autumn." In *Cool October*, Johnston provides a low skyline, allowing ample space for this white haze, his light blue sky populated by thin clouds, creating a cool, crisp atmosphere. The few leaves left on the birch tree quiver in the breezy fall-time air.

\$7,000 – 9,000





14

**14**  
**MANLY EDWARD MACDONALD**

***Hart House in Winter***

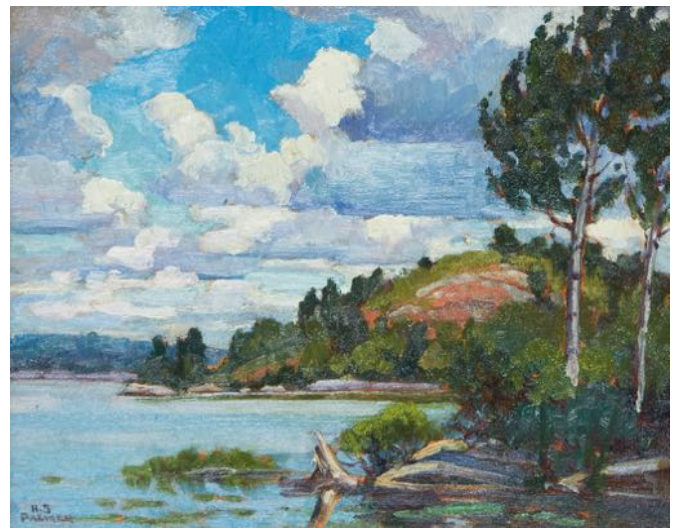
oil on board  
signed lower left

12 ins x 15.5 ins; 30 cms x 38.8 cms

*Hart House in Winter* was painted in MacDonald's typical style using quick yet intentional brush strokes done in an impressionistic style. MacDonald deliberately chose purples, reds, and warmer tones to keep the painting soft and welcoming in spite of being a winter scene. Hart House stands proudly through the barren trees and would have been a welcome sight to a Torontonians walking in the cold.

Although the artist attended the Ontario College of Art, Hart House was open to the public and a prominent building downtown, not far from OCA. Not only would Hart House have been important to Toronto culturally, but it was also physically dominant at a time when Toronto's downtown area was less developed. University of Toronto's historic Hart House was built during the Gothic Revival era of architecture and designed with the intention of providing an environment that would encourage balanced and productive members of society.

\$2,000 – 3,000



15

**15**  
**HERBERT SIDNEY PALMER**

***Near Kirk's Cove, Gull Lake***

oil on board  
signed lower left; signed and titled on the reverse

8 ins x 10 ins; 20 cms x 25 cms

\$1,200 – 1,500

**16**  
**FERNAND LEDUC**

***Microchromie Z1 Pourpre-Claire***

oil on canvas  
 signed, titled and dated “70-78” on the stretcher

39.5 ins x 28.75 ins; 98.8 cms x 71.9 cms

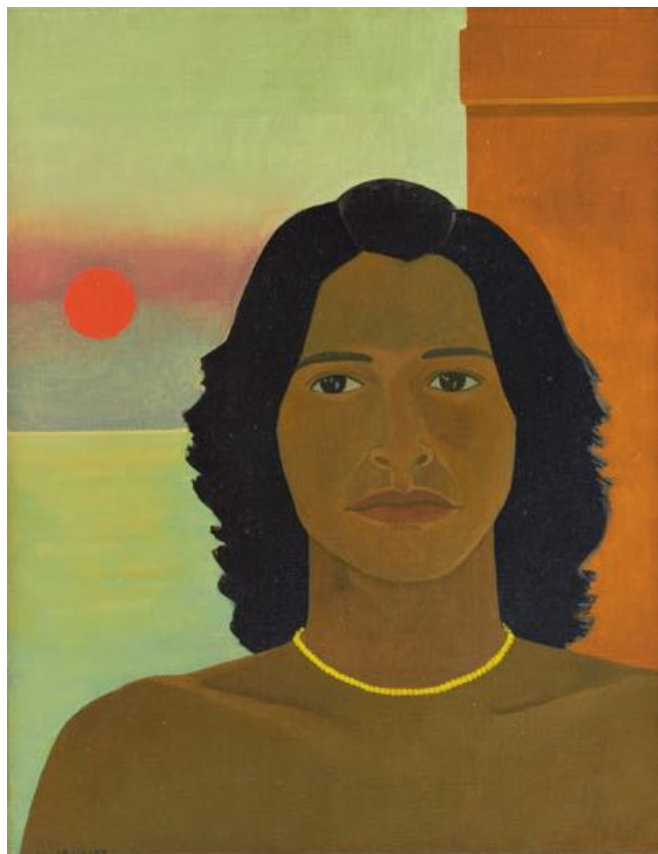
**Provenance**  
 Private Collection, Montreal

**Literature**  
 Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, pages 171, 204 and 207

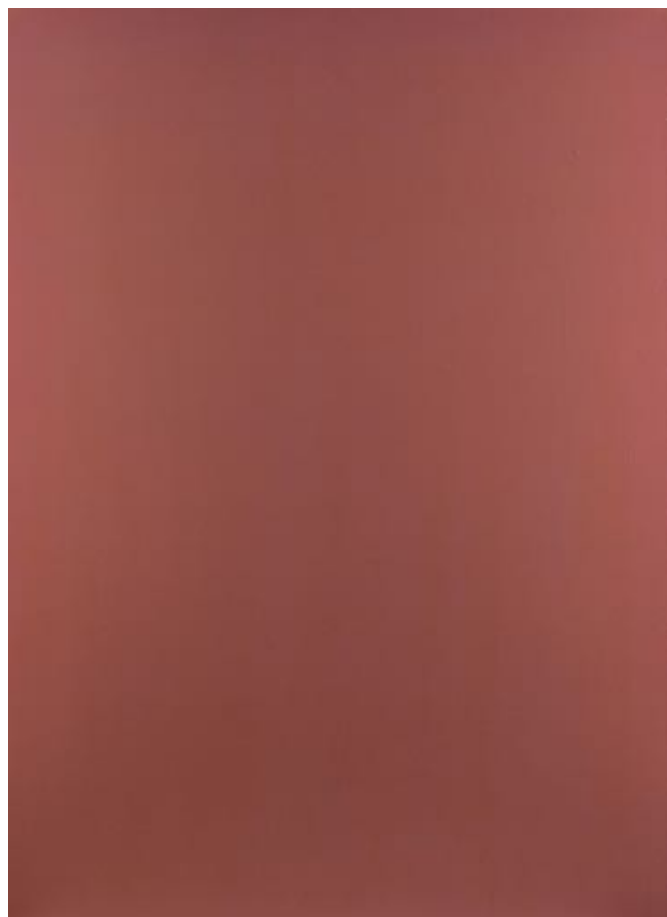
Leduc attended the École des Beaux-Arts de Montreal from 1938-1943 and became a member of the Contemporary Arts Society shortly after. He helped found Les Automatistes and co-signed the *Refus global* manifesto published for the group, with contemporaries such as Paul-Émile Borduas and Jean Paul Riopelle. By 1948, Leduc had redirected his energy into the group known as the Plasticiens. Leduc lived between Paris and Montreal for many years and found inspiration in both places. In 1965, Leduc said: “It is most important to reach the highest level of intensity with the simplest means. I’m looking for the most intense colour so as to trigger the densest response and attain the strongest dynamism possible.”

A certificate from Galerie Valentin, Montreal is affixed to the reverse.

\$12,000 – 15,000



17



16

**17**  
**MARCELLA MALTAIS**

***Sol***

oil on canvas  
 signed and dated 1973 lower left

17.75 ins x 14 ins; 44.4 cms x 35 cms

**Provenance**  
 Atelier Marcella Maltais, Quebec  
 Private Collection, Toronto

**Literature**  
 Centre Culturel Canadien & Librairie – Galerie Obliques, *Maltais Peintures (1972-1978)* (exhibition catalogue), Paris, 1978, page 302, reproduced  
 Galerie d’art Lavalin, *Marcella Maltais: Trente-neuf ans de peinture (1950-1989)* (exhibition catalogue), Montreal, page 78, reproduced  
 Jean-Pierre Bonhomme, *Marcella Maltais: L’esprit des choses*, La Presse, Montreal, February 24, 1989, page B4

\$3,000 – 5,000





18

**18**  
**ROBERT YOUDS**

***Untitled***

acrylic on canvas  
signed and dated 1986 on the reverse; unframed

62 ins x 62 ins; 155 cms x 155 cms

**Provenance**

The Sable-Castelli Gallery Limited, Toronto  
Private Collection, Toronto

\$6,500 - 8,500

**19**  
**DAVID CRAVEN**

***Harlan***

mixed media on two wood panels  
signed (twice); titled and dated 1978 (twice) on the  
reverse of both panels; unframed

96 ins x 48 ins; 240 cms x 120 cms

**Provenance**

Private Collection, Toronto

\$4,000 - 6,000



19



20

**20**  
**MANLY EDWARD MACDONALD**

***Farm Landscape***

oil on canvas board  
signed lower right

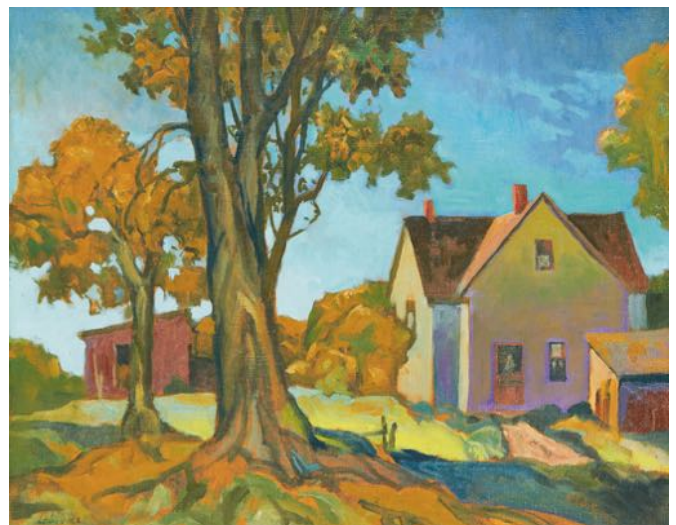
12 ins x 16 ins; 30 cms x 40 cms

**Provenance**

Acquired directly from the artist  
By descent to the present Private Collection, Kingston

The father of the consignor of *Farm Landscape* was a driving examiner with the Ministry of Transportation in Kingston during the 1960s and 70s. It was during a testing session for drivers in the Napanee area that he met Manly MacDonald, the painter due to complete the test as a senior. The two men connected during their session (he passed) and MacDonald invited him and his family to his summer residence in the area. The current owner of the artwork recalls the visit to the painter's home with his father and sister on an autumn Sunday. MacDonald appeared larger than life to the eight-year-old, however his warmth and kindness is fondly remembered by the consignor to this day, along with the striking memory of the artist's stately home and the gorgeous grounds which surrounded, familiar from MacDonald's celebrated paintings depicting the region. At the end of their stay, the artist invited the children to pick a gift from a large table of knick-knacks and for their father to choose one of his paintings. The children chose a small glass shoe and a miniature hand-painted vase, while their father chose *Farm Landscape*. The painting was still on the easel upon his selection, the artist framing it while they waited.

\$3,000 – 4,000



21

**21**  
**JOACHIM GEORGE GAUTHIER**

***Ontario Farmhouse***

oil on canvas board  
signed lower left; titled with the artist's stamp on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

\$1,500 – 2,000





22

**22**  
**ALAN CASWELL COLLIER**

***Cape Mercy - Baffin Island***

oil on canvas  
signed lower right

24 ins x 36 ins; 60 cms x 90 cms

**Provenance**  
Roberts Gallery, Toronto  
Private Collection, Ontario

\$4,000 – 6,000

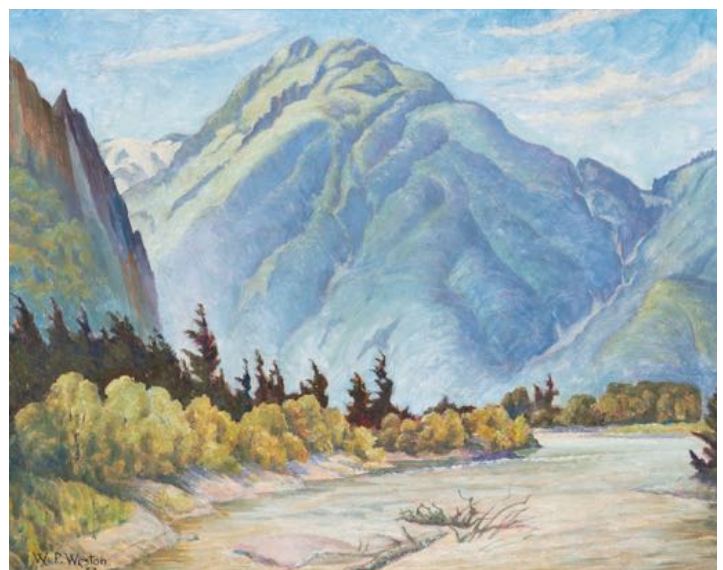
**23**  
**WILLIAM PERCIVAL WESTON**

***The Fraser at Hope, BC***

oil on board  
signed and dated 1953 lower left; signed, titled and  
dated on the reverse

12.75 ins x 16 ins; 31.9 cms x 40 cms

\$3,000 – 4,000



23



**24**  
**FREDERICK STANLEY HAINES**

***Elephant Lake***

oil on board  
signed lower right; titled on the reverse

16 ins x 20 ins; 40 cms x 50 cms

\$2,000 – 3,000

24

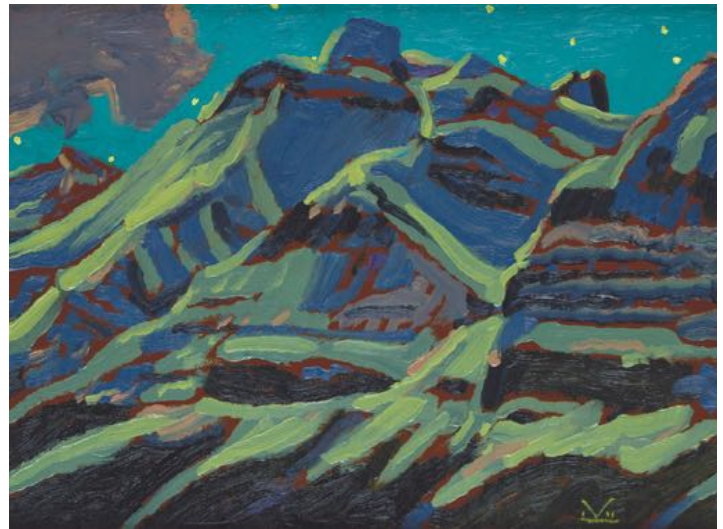
**25**  
**ILLINGWORTH HOLEY KERR**

***Mountain Moon***

oil on canvas board  
signed with monogram lower right; signed, titled and dated 1987 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$3,000 – 4,000



25



**26**  
**RENE RICHARD**

***Columbia Ice Fields***

oil on board  
signed lower right; signed, titled and dated 1954 on the reverse

15 ins x 18 ins; 37.5 cms x 45 cms

**Provenance**

Kinsman Robinson Galleries, Toronto  
Private Collection, Ontario

\$1,500 – 2,000

26





27

## 27 JOHN WILLIAM BEATTY

### ***Baie St. Paul***

oil on canvas  
signed and dated 1929 lower left

18 ins x 22 ins; 45 cms x 55 cms

#### **Literature**

Dorothy Hoover, *J.W. Beatty*, Toronto, 1947, pages 24-25  
Dorothy M. Farr, *J.W. Beatty: 1869-1941*, Kingston, 1981, page 35

As a teacher, Dorothy Farr described J.W. Beatty's landscape instruction as providing his sometimes challenging vision to his students, aspects of which are evident in much of his work, including *Baie St. Paul*, the traditionalist teaching "sound technique" and seeking to "sharpen the visual perceptions of his students." Encouraging his students to be "sensitive to their perceptions of light", Beatty told them that "there is no black in nature, only a mixture of colours," the artist going as far as to remove a black tube of paint from a student's box if it was discovered.

While likely difficult to some under his tutelage, Beatty's lessons speaks to the painter's vision and technique. *Baie St. Paul* acts as a firm example of his mastery in depicting the behaviour of light

through the employment of an extended gradient of colour with no shade of colour clearly repeated in multiple areas of the scene. As soft blue shadows crawl across the packed snow of the foreground, they are bordered with dark pinks which dissolve into lighter and varied grades of the pigment throughout the lower half of the composition. The snow acts as its own canvas, as light and shadow interplay harmoniously. Beneath a pale blue sky, rolling hills of alternate blues, mauves and crimson are accented with strokes of green and red. A frozen turquoise pool provides yet another shade of blue at the base of the ridge at the left edge. At the centre, the two cottages sit behind a partial screen of thin trees, the winter leaving the branches bare and providing a clear view of the homestead. The buildings are treated to differing levels of light and shadow from all sides, their yellows beaming a shade of canary when reflecting direct light from behind, the gradient sliding to a reddish brown when in full shadow. As the snow fights to hold to the roofs, we see that Beatty manages to avoid black pigment even here, the tops of the houses painted in deep navy blues, reflecting rather than absorbing light. Beatty's incredible interplay of light, shadow and colour provides a scene of both warmth and frigidity, the perceived unforgiving elements of the scene secondary to the glow from the high sun on this winter day.

\$25,000 – 30,000

**28**  
**GERSHON ISKOWITZ**

***Violet A***

oil on canvas  
signed, titled and dated 1979 on the reverse

38 ins x 33 ins; 95 cms x 82.5 cms

**Provenance**

Gallery Moos, Calgary  
Private Collection, Saskatoon

**Literature**

Peter Mellen, *Landmarks of Canadian Art*, Toronto, 1978, page 240  
Dennis Reid, *A Concise History of Canadian Painting* (third edition), Toronto, 2012, page 375  
Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/Vancouver, 1982, pages 132 and 148

Iskowitz drew on his personal recollections of experiences with landscape for his work, describing how he would take "...the experience, out in the field, of looking up in the trees or in the sky, of looking down from the height of a helicopter. So what you try to do is make a composition of all those things, make some kind of reality... That's painting." The northern Canadian landscape provided him with striking patterns which emerged through tiers of scattered clouds below.

After his flight to Yellowknife in 1977, Iskowitz "felt confident enough to begin using deep purple and green matrixes." By 1979, his palette evolved further and his shapes became elongated. *Violet A* is composed of brilliant forms in contrasting blue, violet, green and yellow tones, which develop upon an energetically painted surface. Dennis Reid describes the artist's process: "Iskowitz worked only at night under artificial light, in oils... He would build up a picture slowly, applying a colour, then when it had dried, applying another over it, leaving only parts of the previous layers exposed, thinly veiling others, or obscuring some parts entirely."

In 1982, Freedman writes how over the past decade of his artistic production, Iskowitz's accents "have become more marked and their tone more confident and direct. They are about his excitement of discovering a new blue...a fresh nuance or shape." His dealer, Walter Moos, expressed that, during the 1970s, Iskowitz was "propelled into a fresh gust of activity", demonstrating that his much-celebrated inclusion in the 1972 Venice Biennale "had by no means quenched his thirst for self-discovery."

*Violet A* underscores the artist's remarkable handling of colour harmonies, textures and patterns. This painting was selected as the cover image of the exhibition invitation for the artist's spring 1979 show at Gallery Moos, Calgary. A copy of the invitation accompanies this lot.

\$20,000 – 30,000







29

**29**  
**FRANK HANS JOHNSTON**

***March Midnight***

oil on board  
signed lower left; titled on the reverse

12 ins x 16 ins; 30 cms x 40 cms

**Provenance**

Private Collection, Ottawa

**Literature**

Roger Burford Mason, *A Grand Eye For Glory: A Life of Franz Johnston*, Toronto, 1998, pages 69-70

In *A Grand Eye for Glory*, Roger Burford Mason provides a story told by Jack McCurdy, a friend of Johnston and the owner of a fishing camp on Onaman Lake where Johnston regularly visited to paint. McCurdy witnessed Johnston painting another winter nocturne scene, the frigid temperature keeping Johnston from sketching outside. "McCurdy remembers Johnston's modus operandi with amusement: he would rush outside to look at the spectacle for a few moments, and then rush back inside the cabin to paint", the artist working this way from early evening until two o'clock in the morning to complete his work. Given his mastery of effectively capturing such challenging scenes, it is no wonder that Franz Johnston put in such effort.

\$6,000 – 8,000





30

### 30 WILLIAM KURELEK

#### ***The Good Fish and the Bad***

gouache  
signed with monogram and dated 1966 lower right;  
titled and inscribed on a label on the reverse

11 ins x 15 ins; 27.5 cms x 37.5 cms

#### **Provenance**

Gift of the artist  
Private Collection, United States

#### **Literature**

William Kurelek, *Someone With Me*, Cornell University, Ithaca, 1973,  
page 523

Present in much of William Kurelek's most renowned work, *The Good Fish and the Bad* depicts a scene which includes both elements of life on the Canadian prairies and indications of the artist's deep faith. In the gouache, a man is found ice fishing with simple means, yet he has managed to catch an overflowing bucket worth of fish. He carries on humbly and patiently, without a sense of urgency (besides the many fish collected, his shelter and coffee pot provide the viewer with the realization of an extended time period). Like an icy desert, he is apparently alone in the wild with no sign of civilization around him. There are two distinctions of fish: the good ones in the bucket, and the bad ones which have been discarded. While the dog curiously inspects the dark fish that lie strewn across the ice, a figure in white is present towards the horizon on the far right, arms outstretched, out of view of the fisherman. Commonly associated with imagery of the fisherman, the figure is Jesus Christ. Although He occupies minimal space within the composition, it is not difficult to interpret Kurelek's vision of the role of Christ in the scene and within life. The painter intertwines the focus, determination and success of the fisherman with the presence and guidance of his faith. Describing the role of Christ within his own life, Kurelek said that he was certain that "I am not really alone anymore in the rest of my journey through this tragic, puzzling, yet wonderful world. There is Someone with me. And He has asked me to get up because there is work to be done."

\$15,000 – 18,000



31

**31**  
**NORVAL MORRISSEAU**

***Thunderbird***

mixed media on birch bark  
faded signature (once evident in the lower right corner)

15.5 ins x 12.5 ins; 38.8 cms x 31.3 cms

**Provenance**

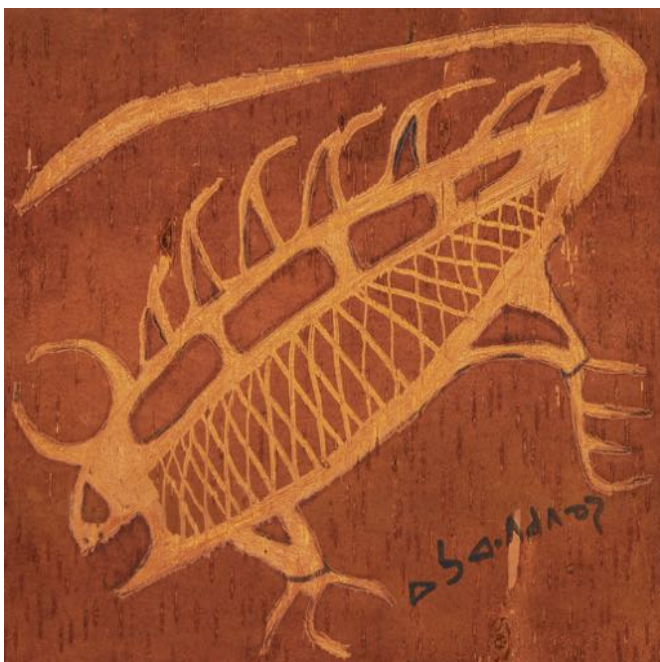
Acquired directly from the artist, 1965  
Private Collection, Winnipeg

The consignor acquired this artwork (as well as the next lot, *Water Beetle*) as a third year medical student working at the hospital in Sioux Lookout, Ontario. Involved in the tuberculosis x-ray survey of people living in Northern Ontario, he travelled to many first nation communities in the area, x-raying individuals with a portable machine.

It was during such a visit to Sandy Lake in the summer of 1965 that he met Norval Morrisseau. Following a spirited Scrabble game between Morrisseau, author Sheila Burnford and artist Susan Ross, which the consignor witnessed, the group went to Morrisseau's studio. After inquiring as to whether the artist might have artwork which a "poor medical student could afford", Morrisseau presented two works on birch bark.

*Thunderbird* was not signed and the consignor requested that Morrisseau add his signature. Morrisseau did so, using a watercolour pen to sign the artwork vertically in the lower right corner. This signature has faded over time.

\$4,000 – 6,000



32

**32**  
**NORVAL MORRISSEAU**

***Water Beetle***

mixed media on birch bark  
signed lower right

16 ins x 16 ins; 40 cms x 40 cms

**Provenance**

Acquired directly from the artist, 1965  
Private Collection, Winnipeg

See footnote of preceding lot.

\$3,500 – 4,500



**33**  
**JEAN-PAUL JÉRÔME**

***Des Immensités***

oil on canvas  
signed and dated 1978 lower right; signed, titled and dated on the stretcher

15 ins x 18 ins; 37.5 cms x 45 cms

**Provenance**

Acquired directly from the artist  
Private Collection, Quebec

\$1,500 – 2,000



33



34

**34**  
**TONY SCHERMAN**

***Aimez-vous les femmes?***

graphite and encaustic on paper  
signed and dated 1984 lower right

27.5 ins x 39 ins; 68.8 cms x 97.5 cms

**Provenance**

The Sable-Castelli Gallery Limited, Toronto  
Private Collection, Toronto

\$2,500 - 3,500

**35**  
**ALEX CAMERON**

***Blazer***

acrylic on canvas  
signed, titled and dated July 1976 on the reverse

40.5 ins x 43 ins; 101.3 cms x 107.5 cms

**Provenance**

The Sable-Castelli Gallery Limited, Toronto  
Private Collection, Toronto

\$3,000 - 5,000



35



36

**36**  
**ADOLPHUS GEORGE BROOMFIELD**

***Late Afternoon, Northern Ontario***

oil on canvas, laid down on board  
signed upper right; signed, titled and dated 1939 on  
the reverse

15.25 ins x 57 ins; 38.1 cms x 142.5 cms

\$3,000 – 4,000



37

**37**  
**LIONEL LEMOINE FITZGERALD**

***Hillside, Spring***

oil on canvas, laid down on board  
signed and dated 1930 lower left

12 ins x 16 ins; 30 cms x 40 cms

\$10,000 – 15,000





38

**38**  
**TED GODWIN**

***Hidden Valley (B)***

oil on canvas  
signed, titled (twice) and dated 1982 on the stretcher

81 ins x 69 ins; 205 cms x 172.5 cms

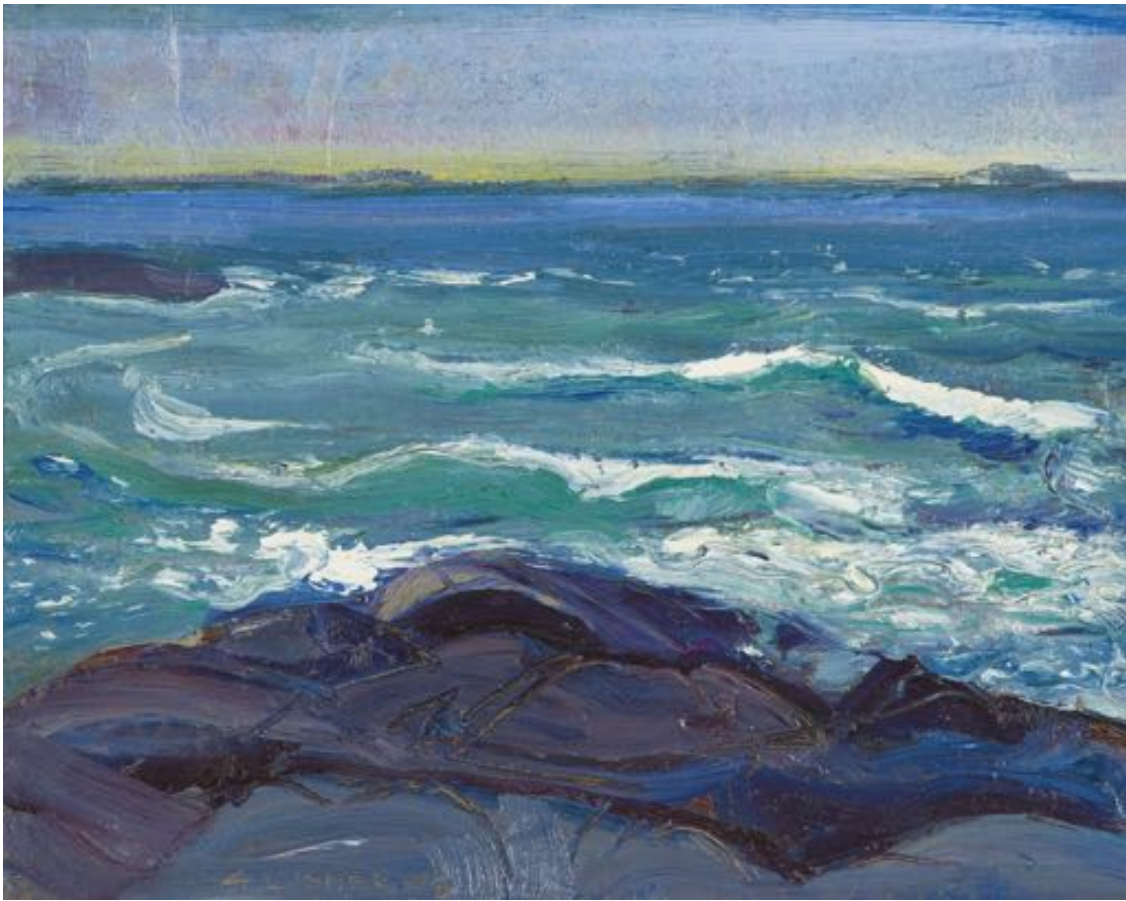
**Provenance**

Musée des beaux-arts de Montreal, Art Sales and Rental Service  
Bau-Xi Gallery, Toronto  
Private Collection, Montreal

Ted Godwin was the youngest member of the avant-garde group of Saskatchewan artists known as the Regina Five. This group included Ken Lochhead, Art McKay, Ron Bloore, and Douglas Morton. Godwin and his Regina Five colleagues broke onto the national art scene in 1961 with an exhibition entitled *Five Painters from Regina* at the National Gallery of Canada. During the early 1960s, Godwin participated in the Emma Lake Artists' Workshops with renowned artists Barnett Newman, Lawrence Alloway, Jules Olitsky and John Ferren.

This luminous large-scale landscape is in Godwin's signature style. His attention to the reflections on the lake and his use of vibrant blues, greens and turquoise, with a mix of broad and shorter brushstrokes, make his artwork both down to earth and magical. *Hidden Valley* is a reminder of the duality of natural wonders in Canada.

\$15,000 – 18,000



39

**39**  
**ARTHUR LISMER**

***Georgian Bay, Manitou Dock***

oil on panel  
signed and dated 1949 lower left

7 ins x 9.5 ins; 17.5 cms x 23.8 cms

**Provenance**

Roberts Gallery, Toronto  
Private Collection, Ontario

**Literature**

Peter Mellen, *The Group of Seven*, Toronto/Montreal, 1981, page 134  
Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Toronto, 1985, pages 19 and 43

A favourite destination and subject for the artist throughout his career, Arthur and Marjorie Lismer would visit Georgian Bay each summer, usually spending two to three weeks in the region each year. The Lismer's frequently stayed at Manitou Dock during their vacations, staying at a lodge in the area as early as 1931. Dennis Reid notes that the Lismer's visited Manitou Dock during August in 1949, following travels in eastern Canada. *Georgian Bay, Manitou Dock* features a spectrum of blues and greens, Lismer employing his pure hues to distinguish the dark lavender and mauves of the rocky shoreline from the sliding gradient of emerald-to-turquoise-to-blue towards the high horizon. Stark white impasto accents the middle of the composition, the crashing waves providing wild movement within the untamed landscape.

\$12,000 – 15,000



40

**40**  
**JOACHIM GEORGE GAUTHIER**

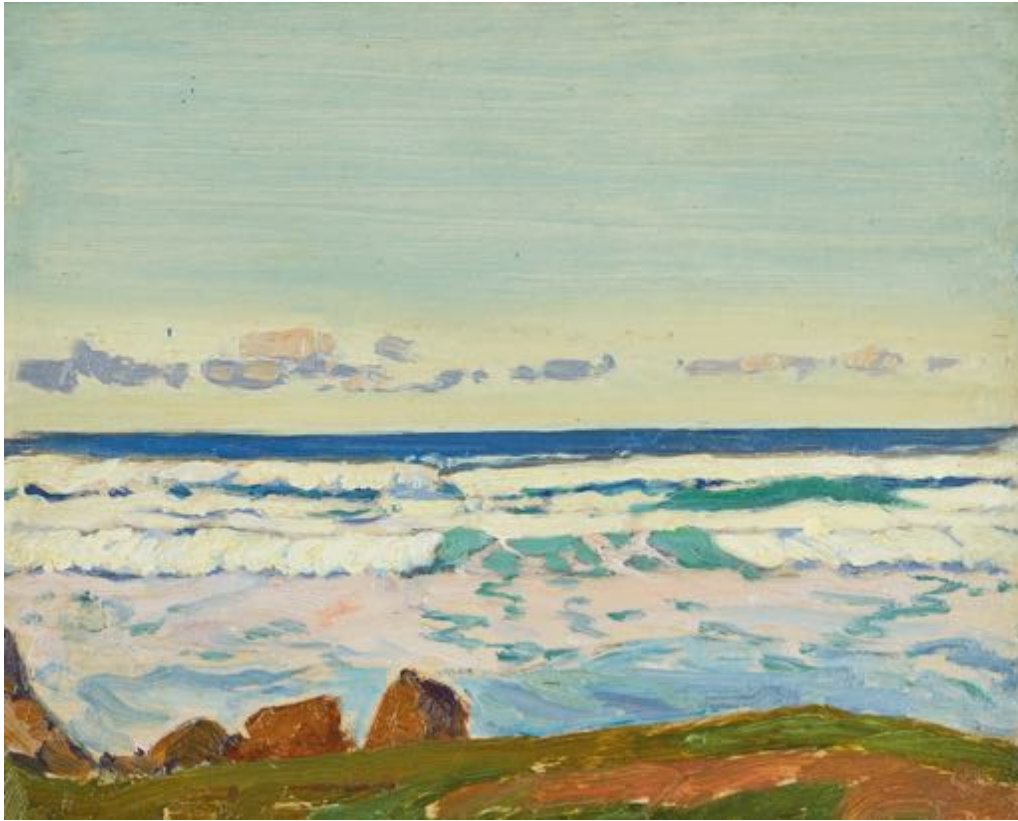
***Evening Clouds, Lake Kushog***

oil on canvas board  
signed lower right; titled with the artist's stamp on the reverse

10 ins x 12 ins; 25 cms x 30 cms

\$1,200 – 1,500





41

41

**JAMES EDWARD HERVEY MACDONALD**

***Atlantic Breakers***

oil on board  
signed and dated 1932 on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

**Provenance**

Walter Klinkhoff Gallery, Montreal  
Mayberry Fine Art, Winnipeg  
Private Collection, Winnipeg

**Literature**

David Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, pages 163-64

Like his fellow members of the Group of Seven, J.E.H. MacDonald travelled extensively across Canada in search of inspiration from the natural landscape and he and his associated artists discovered in eastern Canada a varied landscape which inspired them “to paint many fine sketches and canvases.” MacDonald felt particularly moved by the coasts, evidenced by his constant return to them to paint, discovering the east coast’s rewarding “variety of geography” which was “endlessly captivating.”

*Atlantic Breakers* is a depiction of the expansive ocean found off the east coast, with its cold waves dashing into foam. MacDonald enlists a full spectrum of colour within a scene, from the earthen green and brown hues of the shore, the light blues and pinks of the inviting shallow surf give way to the rolling whites and greens of the waves beneath the deep blues giant sea. The painter adds a thin line of cloud above the horizon, a final focus before the infinity of the ocean and sky.

\$15,000 – 20,000



42

42

**GEOFFREY ARMSTRONG**

***Summer Clouds***

acrylic on canvas  
signed lower right

34.5 ins x 46.5 ins; 86.3 cms x 116.3 cms

\$800 – 1,200



43

**43**  
**GUIDO MOLINARI**

***Noir et Blanc***

double-sided oil on paper  
signed and dated 1958 lower right; a second abstract  
composition on the reverse

20.25 ins x 25.5 ins; 50.6 cms x 63.8 cms

**Provenance**

Estate of the Artist  
Galerie D'Art Vincent, Ottawa  
Private Collection, Ottawa

**Literature**

James Campbell, "A Radical Agenda for Painting: The Genetic  
Chronology of Molinari's Early Years 1950-1961", *Guido Molinari,  
1951-1961: The Black and White Paintings*, Vancouver Art Gallery,  
1989, pages 32-34

Upon viewing an exhibition of the Black and White paintings at  
Galerie L'Actuelle in 1956, art critic and artist Rodolphe de  
Repentigny (Jauran) proclaimed the "radicality" and "rigorous vision"  
of Molinari. During 1957 and 1958, Molinari executed marvelous  
works in pen and ink, brush and ink and gouache. Molinari



43 (verso)

commented on the "lyrical investigation of the plane" present in  
works such as *Noir et Blanc* (1958), stating: "...I wanted to rediscover  
the latent energies inherent in the pictorial field and to reprise the  
genetic moment of my blindfolded works. I became aware of the  
energetic personality of the Basic Plane through reading Kandinsky  
and Klee's theories. I also became more aware of and interested in  
abstract expressionist painting in New York."

\$12,000 – 15,000





44

#### 44 IVAN KENNETH EYRE

##### ***Plains Call***

bronze sculpture  
signed, numbered 5/15 and dated 2009

25 ins x 40 ins x 14 ins; 62.5 cms x 100 cms x 35 cms

##### **Provenance**

Loch Gallery, Calgary  
Private Collection, Toronto

##### **Literature**

Tom Smart, "Hybrid Species: Ivan Eyre's Bronzes", *Sculpture by Ivan Eyre*, Loch Gallery, Calgary, 2013, unpaginated

Strong senses of familiarity and grandeur permeate much of Ivan Eyre's work. His bronze sculptures contain enigmatic figures that are "all the more spectacular because the reality that they describe is completely their own, yet appears familiar to us at the same time." In *Plains Call*, one of Eyre's most celebrated bronze works, Eyre "draws upon the history of his own work, and also the speculative and very personal traditions from which he draws his familiar imagery to give it new form and renewed life." The recurring motif of the reclining female form is what Smart refers to as a "hybrid species...devoid of emotion", the characters in Eyre's scene "possess[ing] an ominous, alert presence." He describes how "muteness overwhelms these objects, even though we expect sounds to ring out from the yells, from the horns... In the ritualized arrangements and confrontations of lovers a titanic sexual relationship is being negotiated, but never consummated."

A complex and captivating work, *Plains Call* effectively "fills the space which it occupies while imposing itself into ours." A monumental version of this bronze was donated with eight other twice-life-size works by Ivan Eyre to the McMichael Canadian Art Collection's Sculpture Garden which opened in 2011.

\$35,000 – 40,000



**45**  
**PIERRE GENDRON**

***Zébue***

oil on canvas  
signed and dated 1963 lower right

30 ins x 24 ins; 75 cms x 60 cms

**Provenance**

Private Collection, Morin-Heights, Quebec  
Private Collection, Toronto

\$4,000 – 6,000

45

**46**  
**HENRIETTE FAUTEUX-MASSÉ**

***Sans titre (circa 1958)***

oil and gesso on paper, laid on canvas  
estate stamp on the reverse

7.75 ins x 6.25 ins; 19.4 cms x 15.6 cms

\$1,500 – 2,000



46





47

**47**  
**JEAN PAUL RIOPELLE**

***Sans titre (PM16)***

oil on canvas  
signed with initial lower centre; signed on the reverse

16.25 ins x 13 ins; 40.6 cms x 32.5 cms

**Provenance**

Pierre Matisse Gallery, New York City  
Acquavella Modern Art, Nevada  
Douglas Udell Gallery, Edmonton  
Private Collection, Toronto

**Literature**

Guy Cogeval and Stephane Aquin, *Riopelle: Works from the Collection of Power Corporation of Canada and the Montreal Museum of Fine Arts*, Montreal, 2006, page 143

Jean Paul Riopelle was a lifelong experimenter influenced by Surrealism, Lyrical Abstraction and other avant-garde movements that propelled the evolution of his style. Having spent over a decade in France, Riopelle renewed his ties to his home country, Canada, in the 1960s with major exhibitions in Ottawa, Montreal, Toronto and Quebec City. From the year 1974, the artist would split his time between Saint-Cyr-en-Arthies, France and his new home and studio in St. Marguerite, Quebec.

True to his exploratory nature, Riopelle would paint on oval, round, and unusually shaped canvases. *PM16* is a fine example of his signature forceful palette knife gestures and skilful inclusion of rich, vibrant colours including shades of blue, yellow, orange and red, present in his most celebrated work.

\$30,000 – 40,000



48

**48**  
**JOHN SCOTT**

***A Nice Drawing of No Particular Relevance***

mixed media on paper

24 ins x 19 ins; 60 cms x 47.5 cms

\$1,500 – 2,500

**49**  
**JACK LEONARD SHADBOLT**

***Hands***

mixed media and collage  
signed and dated 1969 upper right

21.75 ins x 29.5 ins; 54.4 cms x 73.8 cms

\$2,500 – 3,500



49



50

**50**  
**JEAN-PHILIPPE DALLAIRE**

***Pantin***

mixed media  
signed and dated 1960 lower right

8 ins x 5 ins; 20 cms x 12.5 cms

**Provenance**  
Galerie Clarence Gagnon, Quebec  
Private Collection, Montreal

\$4,000 – 6,000





51

**51**  
**ATTILA RICHARD LUKACS**

***Untitled***

mixed media collage on card  
signed with initials and dated 2000 lower right

64 ins x 43 ins; 160 cms x 107.5 cms

\$7,000 – 9,000

**52**  
**JOHN SCOTT**

***Fire Me***

mixed media on paper  
signed lower right; titled lower centre

36 ins x 24 ins; 90 cms x 60 cms

\$2,500 – 3,500



52

**53**  
**FREDERICK NICHOLAS LOVEROFF**

***The Portage***

oil on canvas  
signed lower left; titled on a label on the reverse

30 ins x 34 ins; 75 cms x 85 cms

**Provenance**

Private Collection, Ontario

**Literature**

Kevin Forrest, *The Paintings of Frederick Nicholas Loveroff*, Norman Mackenzie Art Gallery, Regina, 1981, pages 7, 11 and 15

Through the 1920s, Loveroff exhibited annually with the Royal Canadian Academy, the Ontario Society of Artists and the Canadian National Exhibition. During this time, the artist travelled extensively, frequenting the rugged Canadian north country where he would find inspiration for works such as *The Portage*.

Forrest describes the artist's remarkably consistent painting method: "He used a light-coloured underpainting of white with burnt amber, an adaptation of the common practice of Thomson and the Group, in preparation for the charcoal outline. The outline was in turn overpainted with a very dark pigment. On both sides of the painted outline, the artist placed strokes of colour... carefully orchestrated in intensity. He left both the underpainting and the outline showing as part of his statement."

Loveroff's three figures in *The Portage* (painted circa 1925) are reminiscent of the labourers in another major canvas, *Toilers of the Land* (1924), which features a group of men "fatigued at the end of a long day...depicted against Loveroff's distinctive ribbon-like sunset cloud pattern." Like the tired labourers, the portagers venture across the rocky landscape, their figures slightly hunched over as the weight of the canoes are a burden by sundown. Loveroff reveals his fondness for the colour effects of sunsets as the mauve, light pink and yellow pigments are masterfully echoed in the glistening northern lake.

*The Portage* is instilled with Loveroff's unique vision of the Canadian experience. A striking and rare subject for the artist, this work may have been exhibited as *Portaging, Cross Lake* in the Ontario Society of Artists 53rd Annual Exhibition held in March of 1925.

\$20,000 – 30,000





**54**  
**ULYSSE COMTOIS**

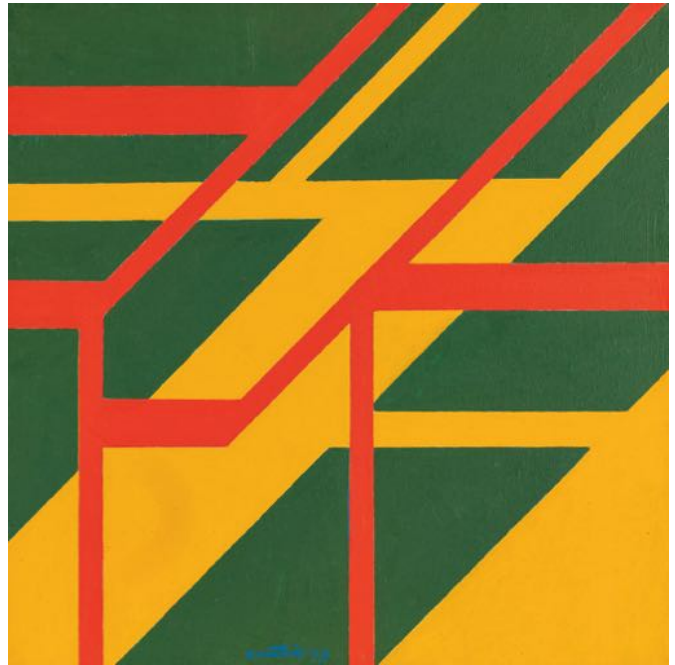
***Suite Florentine #15***

oil on canvas  
signed and dated 1993 lower centre; signed, titled and dated 1993 on the stretcher

14 ins x 14 ins; 35 cms x 35 cms

**Provenance**  
Waddington and Gorce, Montreal  
Private Collection, Montreal

\$1,500 – 2,000



54

**55**  
**PIERRE GAUVREAU**

***Lampadaire pour le grand soir***

oil on board  
signed and dated 1977 lower right

9.25 ins x 12.25 ins; 23.1 cms x 30.6 cms

**Provenance**  
Acquired directly from the artist  
Private Collection, Ottawa

\$4,000 – 6,000



55

**56**  
**SERGE LEMOYNE**

***Hommage à Matisse***

acrylic on panel  
dated "19 fev. '97" and "27 mars '97" on the reverse

12 ins x 12 ins; 30 cms x 30 cms

**Provenance**  
Galerie D'Art Vincent, Ottawa  
Private Collection, Ottawa

\$1,500 – 2,000



56





57

**57**  
**WILLIAM RONALD**

***Lena Horne Early***

oil on canvas  
signed and dated 1992 lower right; signed, titled and  
inscribed "For Mohamed" on the reverse; unframed

30 ins x 40 ins; 75 cms x 100 cms

\$5,000 – 7,000

**58**  
**SERGE LEMOYNE**

***Hommage à Matisse***

acrylic on panel  
dated "13 mars '97" on the reverse

12 ins x 12 ins; 30 cms x 30 cms

**Provenance**  
Galerie D'Art Vincent, Ottawa  
Private Collection, Ottawa

\$1,500 – 2,000



58



59

**59**  
**ROBERT GENN**

***Garden Edge (Sarah)***

acrylic on canvas  
signed lower right; signed and titled on the reverse

20 ins x 24 ins; 50 cms x 60 cms

\$4,000 – 6,000

**60**  
**JOHN GOODWIN LYMAN**

***Female Figure***

charcoal drawing  
signed lower centre

22 ins x 17 ins; 55 cms x 42.5 cms

**Provenance**

Estate of the Artist  
Dominion Gallery, Montreal  
D & E Lake Ltd. Fine Arts, Toronto  
Private Collection, Toronto

\$1,000 – 1,500



60



61

**61**  
**RANDOLPH STANLEY HEWTON**

***Reclining Nude***

oil on canvas  
signed lower right

26.25 ins x 20 ins; 65.6 cms x 50 cms

\$6,000 – 8,000





62

**62**  
**ALFRED JOSEPH CASSON**

***Zinneas***

watercolour  
signed lower right

17 ins x 19.75 ins; 42.5 cms x 49.4 cms

\$9,000 – 12,000

**63**  
**HENRI LEOPOLD MASSON**

***Still Life with Petunias***

oil on board  
signed lower right; dated 1970 on a gallery label on the  
reverse of the framing

10 ins x 12 ins; 25 cms x 30 cms

\$800 – 1,200



63



**64**  
**BERNICE FENWICK MARTIN**

***Cherry Beach***

oil on canvas, laid down on board  
signed lower left

8.5 ins x 10.25 ins; 21.3 cms x 25.6 cms

**Literature**

Canadian Heritage Art Company Inc., *A Celebration of the Art and Life of Bernice Fenwick Martin*, Kleinburg, 2010, page 171 for *Holiday, Cherry Beach*, a canvas which shares compositional similarities with this artwork

\$1,000 – 1,500

64

**65**  
**BERTHE DES CLAYES**

***Wharf Scene***

oil on board  
signed lower left

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

\$2,400 – 2,800



65



**66**  
**RENE RICHARD**

***Bord de mer***

oil on board  
signed lower right

18 ins x 24 ins; 45 cms x 60 cms

\$2,500 – 3,000

66



67  
**DORIS JEAN MCCARTHY**

***The Fisherman, 1957***

watercolour  
 signed lower right; inscribed "570803" upper right

25 ins x 21 ins; 62.5 cms x 52.5 cms

\$1,200 – 1,500



67

68  
**WILLIAM KURELEK**

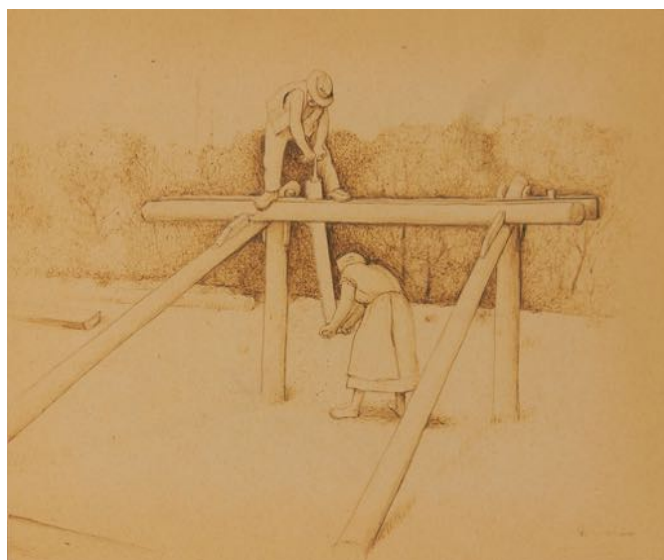
***Marriage Cooperation***

ink drawing  
 signed, signed with monogram, titled, dated 1974 and inscribed "Ukrainian Pioneers Making Lumber by Hand in Alberta" lower right; titled and inscribed on a label on the reverse of the framing

16 ins x 19.25 ins; 40 cms x 48.1 cms

**Provenance**  
 Purchased directly from the artist  
 Private Collection, Ottawa

\$2,500 – 3,500



68

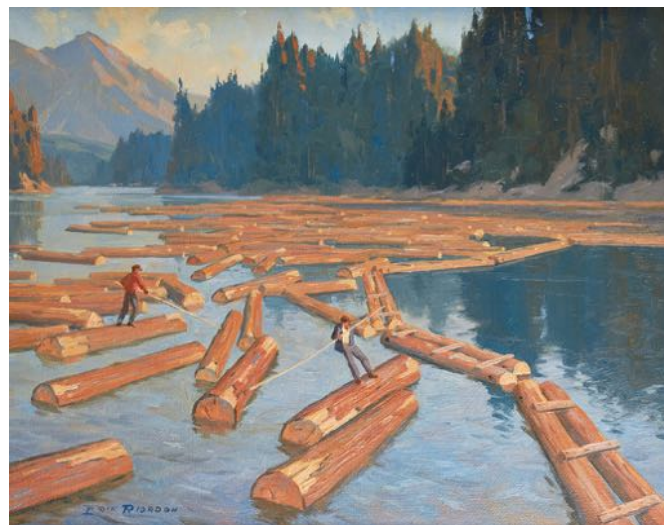
69  
**ERIC RIORDON**

***On the North River, Laurentians***

oil on board  
 signed lower left; titled on the reverse

16 ins x 20 ins; 40 cms x 50 cms

\$2,500 – 3,000



69



**70**  
**FERNAND TOUPIN**

***Abstraction***

gouache  
signed and dated 1960 lower left

13.75 ins x 16.5 ins; 34.4 cms x 41.3 cms

**Provenance**  
Galerie Bernard Desroches, Montreal  
Private Collection, Toronto

\$1,500 – 2,000

70

**71**  
**LEON BELLEFLEUR**

***Lame d'épée***

gouache  
signed, titled and dated 1979

19 ins x 15 ins; 47.5 cms x 37.5 cms

**Provenance**  
Moore Gallery, Toronto  
Private Collection, Ontario

\$2,000 – 3,000



71

**72**  
**TONY CALZETTA**

***O No No No***

acrylic on paper  
signed and dated 2002 lower right; inscribed "#603"  
lower left

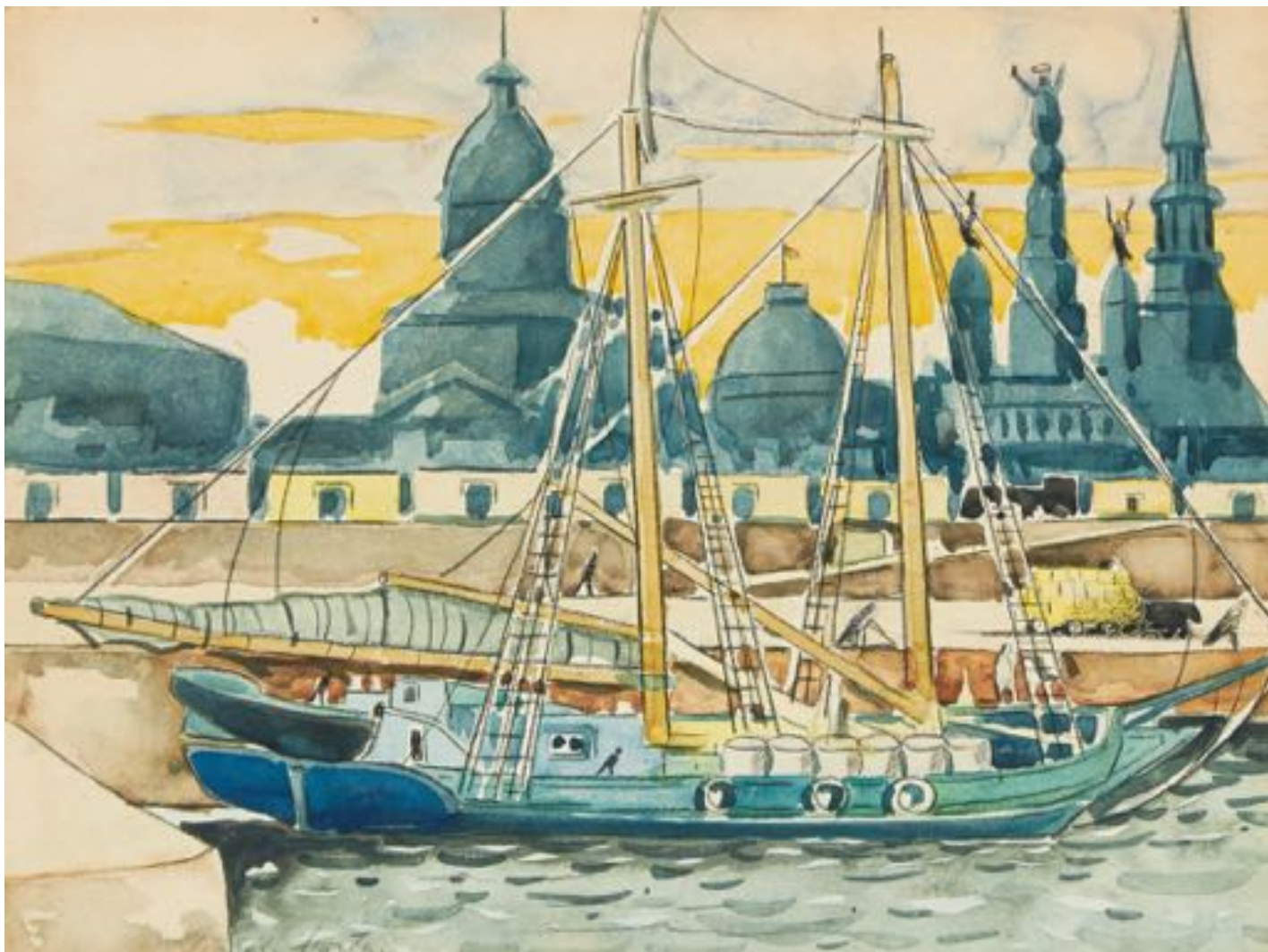
58 ins x 74 ins; 145 cms x 187 cms

\$800 – 1,200



72





73

**73**  
**MARC-AURÈLE FORTIN**

***Barge au Port de Montreal***

watercolour and crayon  
signed lower left

11 ins x 14.5 ins; 27.5 cms x 36.3 cms

\$7,000 – 9,000

**74**  
**DOROTHY ELSIE KNOWLES**

***Riverbank Snow***

watercolour  
signed and dated 1989 lower left

15 ins x 22 ins; 37.5 cms x 55 cms

\$1,000 – 1,500



74



**75**  
**PETER CLAPHAM SHEPPARD**

***Sunset, Prospect Lake, Muskoka***

oil on board  
signed lower right; titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

**Provenance**  
Private Collection, Ontario

\$2,000 – 3,000

75

**76**  
**LORNE KIDD SMITH**

***October in Port Carling***

oil on canvas, laid down on board  
signed lower right; titled on the reverse

9 ins x 12 ins; 22.5 cms x 30 cms

\$400 – 600



76



**77**  
**RENE RICHARD**

***Les battures à Baie St. Paul, en été***

oil on board  
signed lower right

10 ins x 12 ins; 25 cms x 30 cms

\$1,000 – 1,500

77





78

**78**  
**FREDERICK WILLIAM HUTCHISON**

***Cutting the Mid Summer Hay***

oil on canvas

17 ins x 101 ins; 42.5 cms x 256.5 cms

**Provenance**

The Darling Collection, Hudson Heights, Quebec  
Private Collection, Winnipeg

Hutchison was commissioned to paint a series of murals for the great room of George Darling's waterfront property. According to the Hutchison family archives, work commenced on the series as early as 1904 and continued until 1917.

\$10,000 – 15,000

**79**  
**PETER CLAPHAM SHEPPARD**

***Fall Ploughing, Ontario***

oil on board

signed lower right; titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

**Provenance**

Private Collection, Ontario

\$1,200 – 1,500

**80**  
**MICHAEL ADAMSON**

***Haliburton Landscape Possibility II***

oil on board

signed with initials, titled and dated 2006 on the reverse

12 ins x 15.75 ins; 30 cms x 39.4 cms

\$400 – 600



79



80



81

**81**  
**HAROLD BARLING TOWN**

***Pond Rise***

single autographic print  
signed, dated 1957 and numbered I-I in the lower  
margin

19.75 ins x 16 ins; 49.4 cms x 40 cms

**Provenance**  
Moore Gallery, Toronto  
Private Collection, Ontario

\$1,500 – 2,000



82 (one of two)

**82**  
**RONALD ALBERT MARTIN**

***Two Artworks***

crayon on paper  
the first signed and inscribed “#7”; the second signed,  
dated December 1971 and inscribed “#8”

23.5 ins x 18 ins; 58.8 cms x 45 cms

\$800 – 1,000 (2)



83

**83**  
**JEAN-PAUL JÉRÔME**

***La nuit du songe terrestre***

charcoal on paper, mounted on card  
signed, titled and dated 1976 lower right

40 ins x 26 ins; 100 cms x 65 cms

**Provenance**  
Acquired directly from the artist  
Private Collection, Quebec

\$1,000 – 1,500



**84**  
**JEAN PAUL RIOPELLE**

***Canard Libre***

mixed media on paper, laid on canvas  
 signed lower right

23.25 ins x 15.5 ins; 58.1 cms x 38.8 cms

**Provenance**

Private Collection, Montreal

A certificate from Galerie Valentin, Montreal is affixed to the reverse.

\$12,000 – 15,000



84

**85**  
**JEAN PAUL RIOPELLE**

***L'oie de feu – l'oie au soleil***

colour etching  
 signed and numbered 1/50 in the lower margin;  
 unframed

22.25 ins x 30 ins; 55.6 cms x 75 cms

\$800 – 1,200



85

**86**  
**PIERRE GENDRON**

***Sans titre***

gouache on paper  
 signed and dated 1962 lower right

13.5 ins x 11 ins; 33.8 cms x 27.5 cms

**Provenance**

Private Collection, Morin-Heights, Quebec

Private Collection, Toronto

\$1,000 – 1,500



86



87  
**ALLEN SAPP**

***Going Home and Dog is Happy***

acrylic on canvas  
signed lower right; titled on a label on the reverse

24 ins x 36 ins; 60 cms x 90 cms

\$4,000 – 6,000

87

88  
**HILTON MACDONALD HASSELL**

***Pines at Kilbear Point, Georgian Bay***

acrylic on canvas board  
signed lower right; titled on the artist's label on the reverse

14 ins x 18 ins; 35 cms x 45 cms

\$900 – 1,200



88



89

89  
**HILTON MACDONALD HASSELL**

***Kicking Horse River (Nearfield, B.C.)***

acrylic on canvas board  
signed lower right; titled on the reverse

11.75 ins x 18 ins; 29.4 cms x 45 cms

\$700 – 900





90

**90**  
**DAPHNE ODJIG**

***Untitled***

acrylic on canvas  
signed lower right; unframed

30 ins x 36 ins; 75 cms x 90 cms

\$7,000 – 9,000

**91**  
**ALLEN SAPP**

***Drum Circle***

acrylic on canvas  
signed lower right; signed on the stretcher; unframed

20 ins x 24 ins; 50 cms x 60 cms

\$2,500 – 3,000



91



92

**92**  
**MAUD LEWIS**

***A Pair of Oxen in Winter***

oil on board  
signed lower right

10 ins x 12 ins; 25 cms x 30 cms

**Provenance**

Acquired directly from the artist (1950s)  
By descent to a Private Collection, Ontario

**Literature**

Lance Woolaver, *The Illuminated Life of Maud Lewis*, The Art Gallery of Nova Scotia, Halifax, 1995, page 57

Woolaver writes: "Maud painted her horses and oxen in decorative harness, even when ostensibly at work. She painted them as if she were actually harnessing them, following the sequence that the teamster would have used... The vivid memories of a harness maker's daughter served her well. She knew the difference between the American neck yoke and the Canadian head yoke, and the brass trim and the ox bells were the final touches to a well turned out team. In painting these details she maintained contact with her childhood, a time of happiness, joy and security. This cheerful nostalgia is an outstanding characteristic of her work."

\$4,000 – 6,000



93

**93**  
**CARL HENRY VON AHRENS**

***The Artist's Paint Box and Palette***

paint box, palette, paint tubes and brushes

3 ins x 15.5 ins x 11.5 ins; 7.5 cms x 38.8 cms x 28.8 cms

\$3,000 – 4,000





94

**94  
MAUD LEWIS**

***Deer***

mixed media on card  
signed lower right

4.25 ins x 6.25 ins; 10.6 cms x 15.6 cms

**Provenance**  
Private Collection, Halifax

According to Maud Lewis scholar, Alan Deacon, this enchanting scene was painted on one of the blank cards which the artist would have acquired from Edith Wallis, editor of the *Digby Courier*.

\$2,500 – 3,500

**95  
JACK HAMILTON BUSH**

***Two Holiday Cards: Christmas Greetings and Best Wishes for 1934; Christmas Greetings From Us All***

*Christmas Greetings and Best Wishes for 1934*, printed signature in the plate; *Christmas Greetings from Us All*, "The Bushes" and "62 Joicey Blvd, Toronto" printed in the plate; both unframed

6.5 ins x 5 ins; 16.3 cms x 12.5 cms  
5.25 ins x 7.5 ins; 13.1 cms x 18.8 cms

**Provenance**  
Gift of the artist  
By descent to the current Private Collection, Nova Scotia

\$800 – 1,200 (2)



95

**Please Note**

*Additional images, details &  
further works of art included in the November Auction  
can be viewed at [Consignor.ca](http://Consignor.ca)*

**December Auction of Artwork (Fall Second Session)**

*Bidding Open: December 3rd to 9th  
Viewable at [Consignor.ca](http://Consignor.ca)*

## Terms & Conditions of Sale

The provisions of this Terms and Conditions of Sale shall govern any proposed or actual transaction between Consignor Auctions Limited ("CAL") and the prospective buyer/bidder ("Bidder"). CAL is acting as agent for the person who has consigned the property to CAL for sale, whether as principal, owner or agent ("Consignor").

1. The descriptions of items offered by CAL ("Property"), including artist, title, medium, size, date of execution, provenance, exhibition history, inclusion/reproduction within literature sources, attribution and genuineness, are subject to change leading to the final sale of said Property (including the process during which bidding is active for the Property during CAL online auctions). Descriptions of Property provided by CAL are not meant to stand as a representation to Bidders and no guarantee or warranty of complete accuracy of the provided descriptions is intended or should be assumed. Bidders are provided the opportunity to view and inspect all Property offered for sale by CAL through public and/or pre-arranged private viewings prior to a sale's closing. No sale shall be rescinded due to a lack of correspondence between the provided description of the Property by CAL and the Property itself, including the illustration of the Property provided by CAL. It is the sole responsibility of a Bidder to make arrangements for the inspection of the Property of interest (by the Bidder itself and/or by the Bidder's advisers) prior to sale, and to bid in accordance to this actual inspection and/or reliance upon their advisers' guidance.

2. The Bidder who has successfully bid on Property (the "Successful Bidder") confirms that any claims relating thereto shall be claims against Consignor, without recourse to CAL. CAL represents the Consignor exclusively and makes no representation or warranty, express or implied, regarding legal title or ownership of the Property offered by CAL and has relied upon the Consignor confirming same to CAL, without further independent investigation. The Bidder shall be solely responsible for satisfying itself of the legal title or ownership of the Property and liens or encumbrances affecting same and the capacity of the Consignor to sell the Property offered.

However, notwithstanding the stipulations listed above, the Successful Bidder may make arrangements for a recognized and fully-qualified authority, who is accepted by CAL, to inspect the Property prior to collection by the Successful Bidder from CAL's premises. Should this authority submit in writing to CAL a statement regarding the challenge of genuineness and/or authenticity of the lot in question, the sale can be rescinded by CAL and a full refund will be provided to the Successful Bidder. The above process must take place within seven days of the final sale of the Property.

3. CAL is pleased to offer a service of providing condition reports on the lots which are offered through its auctions. Please note that these reports are matters of opinion and are prepared by CAL specialists and are not a substitute for a physical inspection of the artwork by the Bidder or their advisors. CAL specialists are not trained restorers and the provided condition reports are not meant to equal a comprehensive report created by a professional restorer. The reports provided by CAL are meant to provide assistance to the Bidder through observations of the artwork and the report will not disclose any imperfections which might be revealed through the process of subsequent restoration. In all cases, the Bidder is advised to consult their own conservator for a complete report with regard to condition (CAL is happy to provide access to the artwork by conservators through public previews and private pre-arranged appointments). Bidders should be aware that CAL's warranties with regard to the Property offered through their auctions are limited to the terms listed in the Terms and Conditions of Sale and in no case extend to the condition of the artwork.

4. A buyer's premium of 15% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price.

In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

5. The Bidder acknowledges that CAL may collect a commission and associated fees through its agreement with the Consignor of a lot included in a CAL auction.

6. Purchases completed through CAL auctions are not represented to necessarily include copyright allowances to the Successful Bidder for the purchased Property.

7. CAL reserves the right to withdraw any Property from sale for any reason whatsoever and without liability. This withdrawal may occur up to the close of bidding for the Property. CAL also reserves the right to divide lots of Property into smaller lots or to combine individual lots of Property into larger lots. The above can be carried out at the sole discretion of CAL and can occur without notice.

8. Each Bidder must register with CAL, agreeing to the Terms and Conditions of Sale. Registered Bidders represent that they are bidding on their own behalf and are responsible for those lots in which they are the successful high bidder (becoming the Purchaser or Successful Bidder). In the event that a registered Bidder is representing another party, CAL must be contacted regarding this arrangement at least twenty-four hours prior to the opening of bidding within a particular auction and CAL reserves the right to refuse this arrangement for any reason whatsoever. Failure to abide by this provision shall entitle CAL to deem the Bidder as bidding on its own behalf. Splitting of and/or transferring of an invoice to an individual and/or organization other than the registered Bidder can only be completed at the discretion of CAL and must meet the requirements of such an amendment, including written authorization from both the registered Bidder and its beneficial buyer and the individual or representative of the individual who will become the new invoiced client in such an arrangement.

9. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw their submitted bid.



10. CAL reserves the right to accept and execute absentee bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

11. At the completion of the sale, the Successful Bidder shall be recognized as the Purchaser and shall then take on complete responsibility and risk for the purchased Property, adhering to all of the Terms and Conditions of Sale. In the event of a dispute between the Successful Bidder and any other Bidder regarding the result of the auction, CAL will have absolute discretion to rescind any transaction with the Successful Bidder and designate a new winning buyer or to withdraw the Property from the auction. In such a case, CAL may choose to re-offer the Property in a future auction or private sale. In all such cases, final decision shall be made solely by CAL.

12. The Successful Bidder shall make arrangements with CAL for the payment of the whole invoiced amount following the immediate close of the auction, unless alternate arrangements are agreed by CAL for payment of a portion of the invoiced amount. Until full and final settlement of the invoice is completed by the Successful Bidder, the purchased Property will not be released to the Successful Bidder. Failure to pay for purchases may lead to the cancellation of the sale with no promise of re-offering in a future auction. In the event of failure of payment by the Successful Bidder, CAL reserves the right to suspend and/or delete the bidding account of the Bidder and/or their representatives, all at the sole discretion of CAL. The artwork must be collected by the Successful Bidder or his/her representative or delivered to the shipping destination within 14 days of the invoice date.

13. Immediately following the completion of the auction, the Successful Bidder shall be charged 10% up to a maximum of \$10,000 of the hammer price (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of the auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages.

14. CAL, its employees or agents, shall not be liable for the loss or damage of any Property purchased through a CAL auction (through negligence or otherwise) while the Property remains in the possession of CAL and once the allowed five business days following an auction closure or completion of a private sale has passed.

15. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

16. CAL accepts payment by cash, certified cheque, wire transfer, VISA and/or Mastercard for the settlement of invoices. Credit card purchases are limited to a maximum of \$25,000 CAD and the credit card holder must be present at the time of payment. Artwork purchased with a certified cheque will not be released by CAL until the clearance of the cheque has been confirmed by CAL's bank. Payments arranged by wire transfer may be subject to administrative charges related to the transfer and banking processes.

17. CAL is pleased to assist clients in arranging for the shipment of their artwork from our Toronto premises. However, it is the responsibility of the Successful Bidder to make these arrangements in full, including the packing, insuring and actual shipment of the Property. Assistance provided by CAL in this regard is provided as a service and CAL carries absolutely no liability through this courtesy. CAL carries absolutely no liability to possible damage of framing (including glass) during shipment arranged by CAL or otherwise.

18. Without limitation, the Purchaser accepts that any lot (Property) purchased through CAL may be subject to provisions of the Cultural Property Export and Import Act (Canada).

19. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

20. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

21. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.

# CARA BARER

CARTOGRAPHICA | NOVEMBER 2015



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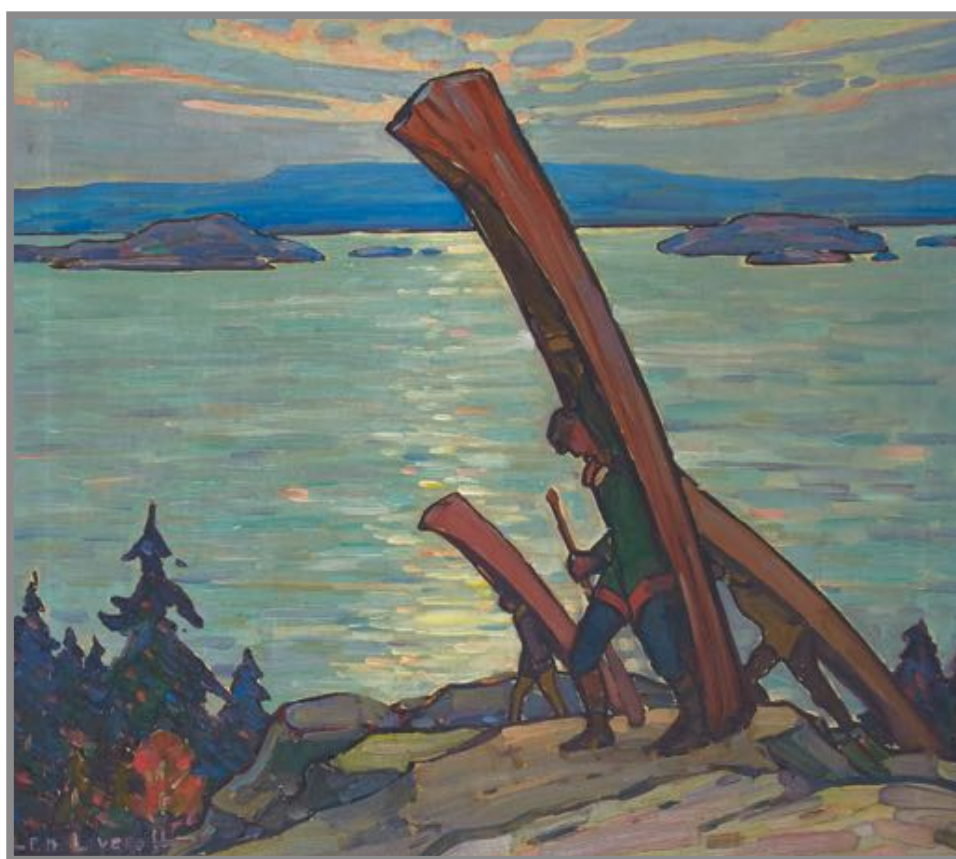
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